Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

HINTS TO ART STUDENTS

"Ideas of truth," says Ruskin, "are the foundation, and ideas of imitation the destruction, of all art, for imitation appeals to the senses, ideas of truth to the mind." It is advisable, doubtless, for a student to imitate at first; he must imitate before he can create. Besides

STUDENT WORK—SKETCH FROM LIFE
By Fred D. Schook, Art Institute, Chicago

there is more scope for imitation in some subjects than in others, in still life studies, for instance. There is more scope for imitation in the flower-pot than in the flower; much less in a landscape, where the effect changes almost constantly; still less in the human face, with its varieties of expression and emotion in every feature. In any object, there are some important and general facts of color and form which

STUDENT WORK—MODELING FROM LIFE
By Laura Kratz, Art Institute, Chicago

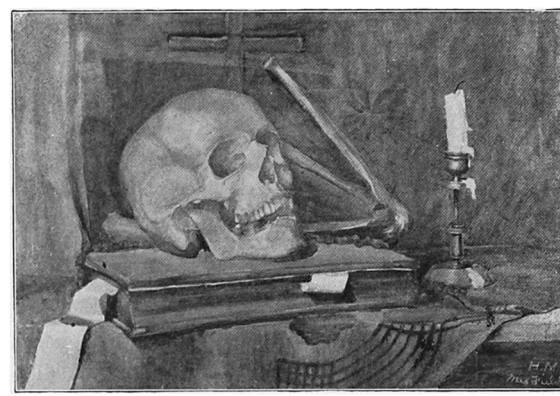
have to be expressed, as well as other details of minor importance.

The beginner is always inclined to give the greatest importance to details, to emphasize them, and neglect the other and more essential features. The temptation is always to let the knowledge interfere with the appearance of objects, to draw things as we know they are, rather than as they appear to us.

Any kind of work from nature is good to develop the power of observation, to teach us how to see right. But the student will at the same time develop the power of feeling, of understanding some essential truths in any subject and of expressing them in his work, for it is the aim of art to express some important character or truth of nature.

We should see better by means of the picture. We should understand by that translation of nature something that we had only vaguely felt and seen. The artist has felt it more strongly and has made it plainer to us. He makes it plainer by the sacrifice of many unnecessary details, by bringing out some more important ones and by all the resources he gained in a long study of his art.

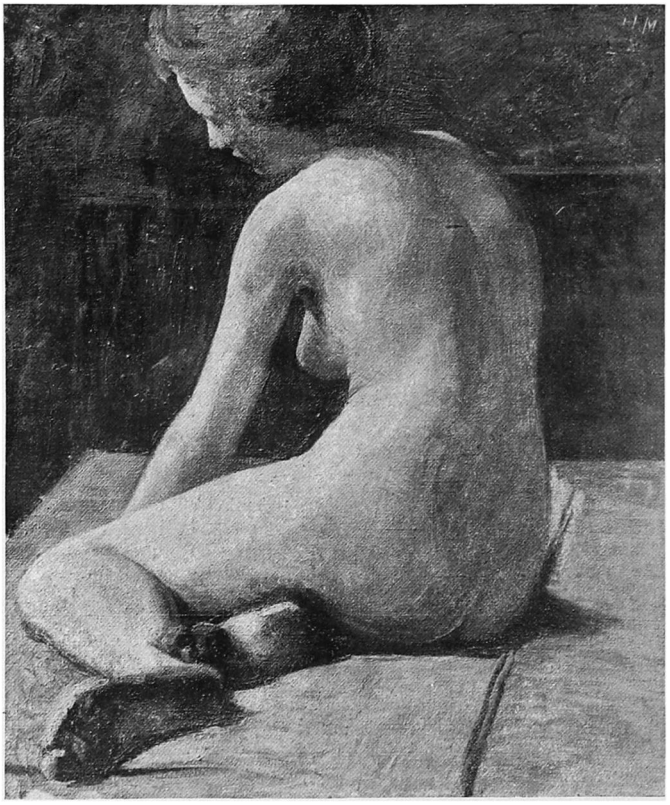
We know that it is not by storing up knowledge that one becomes cultured, but by assimilating whatever he has learned. Then it comes out in an original form. It is not in imitat-



STUDENT WORK—WATER-COLOR FROM STILL LIFE
By Helen H. Field, Art Institute, Chicago

ing nature but in understanding it and creating it again that one becomes a true artist.

We know also that art is neither mere technique, nor mere talent, nor inspiration. Technique is of great importance, and worthy of the most



STUDENT WORK—OIL FROM LIFE
By William Harper, Art Institute, Chicago

earnest efforts of the student. It is important in all arts. In one of his lectures, Doctor Burton spoke very strongly against the general belief that the life of an artist is one of dreams and of ease, with now and then a burst of inspiration resulting in some work of art. He showed how the result of such belief has been that practical and diligent

people rather look down on the artist and regard his vocation as less manly than some other pursuit in life.

But all artists, to whatever art they may belong, know that the bursts of inspiration would be of little use to them in the pursuit of their profession without the long and patient years of study. During

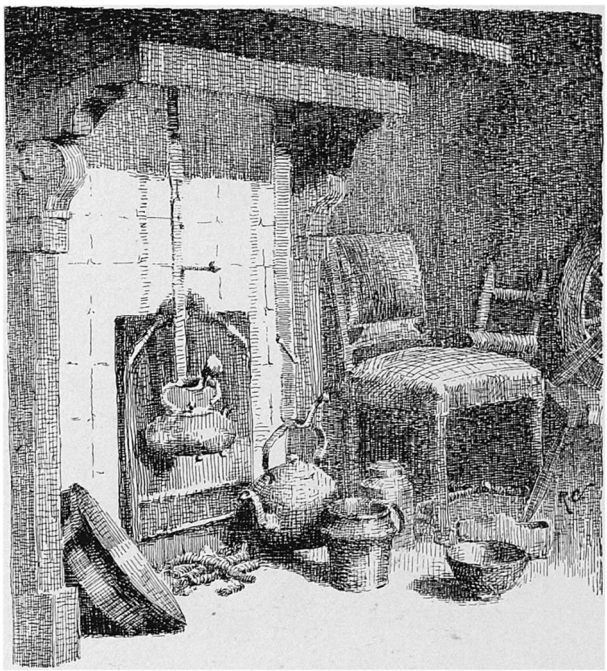
STUDENT WORK—OIL FROM LIFE
By David W. Humphrey, Art Institute, Chicago

these years of study they have mastered the technique of their art; they have learned the language by which they are to speak, or play, or sing, or paint. Every one understands the importance of knowing his own language well, and that is what the technique of his art is for the artist.

But we know that one who has merely mastered his language is still far from being an orator. Another may know all the rules of versification and still be far from being a poet. A language is a means of expressing thought and feeling, and so is art. Many people

speak merely for the sake of speaking, as some write and paint and play without having anything to say or feeling what they say.

They have the technique but not the feeling which makes the true artist. They are artists only in the sense of skill in execution; they lack that poetical, that spiritual sense which is the soul of art. Without it the work of an artist is like a body without a spirit, a mere material form.



STUDENT WORK—PEN AND INK FROM STILL LIFE
By Rebecca Chase, Art Institute, Chicago

We have all often heard the expression "art for art's sake," which has been interpreted in many ways by the various leaders in art; but whether they take it to be harmony of color which constitutes true art, or only the skill in applying the pigments, whether more or less selection of subject be allowed or not, the art for art's sake followers unite in denying to art all poetry, all noble aim, and the right of saying anything to the heart and soul of man.

"Beauty for beauty's sake," is a much better motto. There is

much beauty in the world about us, and it should be the aim of art to see it, to understand it, and to express it.

Ruskin, who more than any other, saw the beautiful in nature, writes: "The system of Divine Providence leaves it open to us to make ourselves susceptible of deep delight from the meanest objects of creation and of a delight which shall not separate us from our fellow-men, nor require the sacrifice of any duty or occupation, and which shall bind us close to men and to God, and be with us always, harmonized with every action, consistent with every claim, unchanging and eternal." Somewhere else he says: "It is not possible for a Christian man to walk across so much as a road of the natural earth without receiving strength and hope from some stone, flower, leaf, or sound, without a sense of dew falling upon him out of the sky."

The possibility of feeling that delight in external things is the true art gift.

H. C.